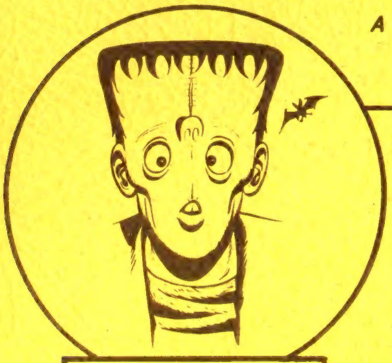
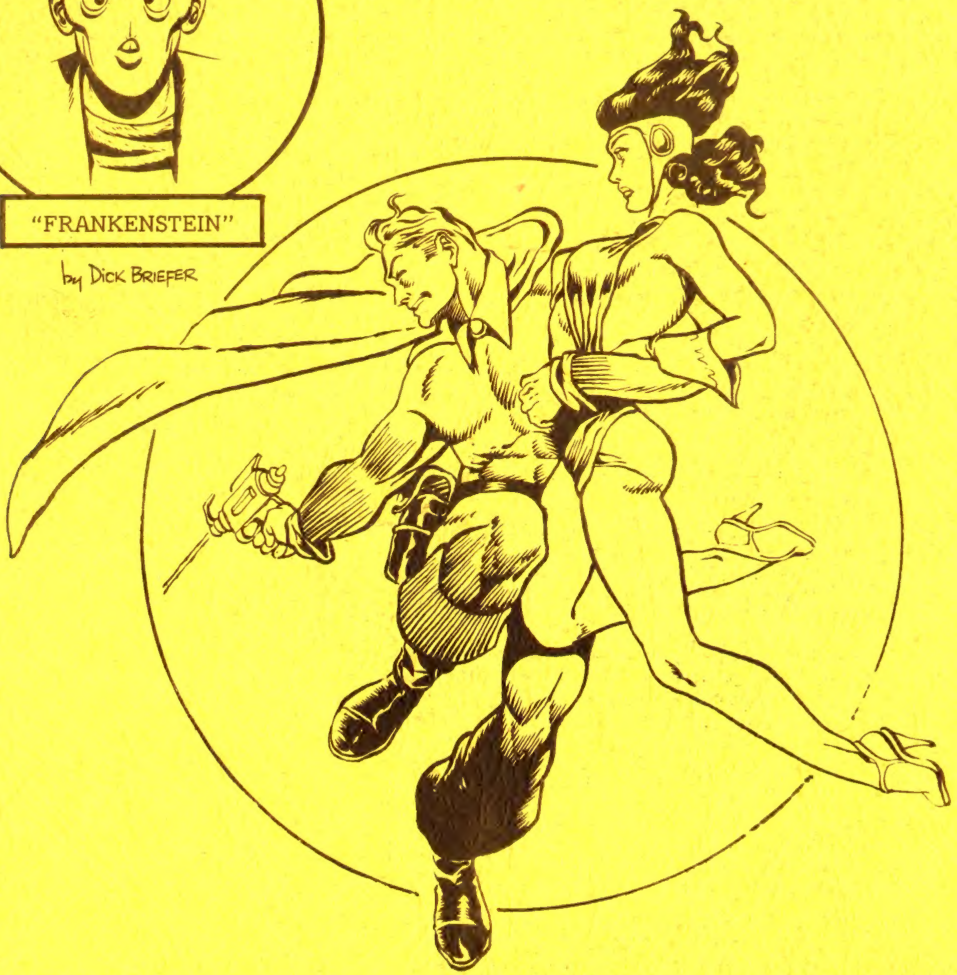
NEAR MINT

A FANZINE FOR STUDENTS FANS PROS No. 1
COMIC BOOKS OLD MOVIES ART

$3



"FRANKENSTEIN"
by DICK BRIEFER



THIS ISSUE FEATURING STAR PIRATE FRANKENSTEIN

NEAR MINT

"NEAR MINT" is a new magazine devoted to thoes who love good art, good old movies and good stories, where ever they may be found. I grew up with comics and great films, most of which were produced in the late thirties and forties. In searching for material for this book, I've come accross tons of great features and articles that have been hidden too long. Our purpose is to share this entertainment with our readers and they can help by sharing thier long lost art related stories with us. If there's a memory of sorts, that brings a snicker or chuckle to the ol' jaw line, send it along. That goes for art work too.

Please note, if you want your material returned, include postage for same, and if possible, DO NOT send originals. We've found that prints and good Xerox copies work just fine.

Thanks

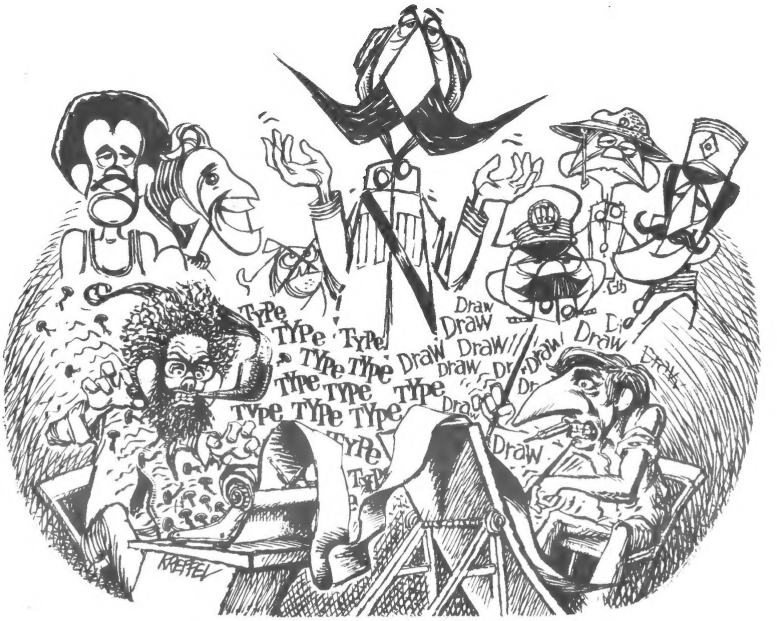
Al Dellinges

AN AL DELLINGES PUBLICATION

COPYRIGHT © 1980 BY AL DELLINGES

ALL RIGHTS RESERVED. NOTHING HEREIN MAY BE REPRINTED WITHOUT PERMISSION FROM EACH SPECIFIC COPYRIGHT HOLDER.

Al Dellinges, P.O. Box 34158, San Francisco, Ca. 94134



THE CARE AND TREATMENT OF CANIFFCAPPSCHULZWALKERBROWNEPARKERHARTOMINIA

(The obsessive need to do a syndicated comic strip)

BY

KREFFEL & STEADHAM

(Two of the afflicted)

Let's face it. Actually selling a comic strip to a syndicate is slightly less likely than striking oil in a Nerf ball. Or flying to the moon astride a can of aerosol deodorant. Or having an intelligent conversation in a discotheque. Or, even, selling a network television pilot, since more new programs than new strips appear each year.

Nevertheless, once you have india ink in your blood, not only do you get strange reports from the medical laboratory, you just can't shake the irresistible urge for contant deadlines to meet.

We know. We're Kreffel & Steadham, a team in Indianapolis who have sought to satisfy that urge nights and weekends for more than three years.

Our total output: four completed strips, 45 characters, 14 weeks worth of fully drawn dailies and Sundays, more than 300 gags, endless blue-sky planning, new levels of patience from our wives and children. And no sale.

Kreffel is Mike Kreffel, an artist in one of AT&T's numerous Yellow Pages bullpens across the country. Steadham is Jerry Steadham, an advertising agency creative director.

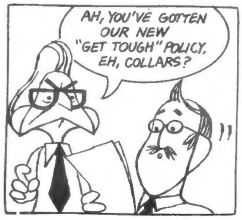
These are, of course, our everyday identities. But, when the need aeises, we step into phone booths, call each other, and emerge into a story conference as Drawman & Writer, the Demented Duo.

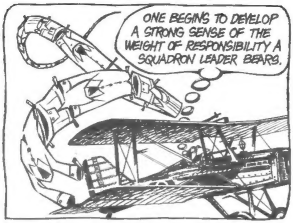
In our initial encounter (engineered through a mutual friend), we both relapsed into a strange delirium for cartooning rooted in our separate childhoods. As sub-teens, we had bought the old Walter Foster "How to Draw Cartoons" books and first put pen to illustration board (making ugly splatters every time the point moved the wrong way -- something Foster never covered).

A few exchanges of ideas were all we needed as adults to be caught up in the symptom complex growing up hadn't quite managed to suppress. Only now we were producing genuine, finished comic strips.

Our first and favorite is "Captain Freddie," an epic of WWI aviators and their women, dedicated to the proposition that evwn war does not preclude buffoonery.

Perhaps the humor is too mixed, from silly to slapstick to the British variety, occasionally as dry as a vermouthless martini. It's also just possible that syndicates have been a bit put off by the strip's total of thirty characters. Great novels have schlepped by with smaller casts.





To us, however, the rickety-tickety world of Dom Belle Aerodrome is as real as our own neighborhoods, and considerably more fun. In fact, the strip, and possible permutations of its assorted crew of loonies, came so much to life that we had difficulty putting it behind us and moving on to other opportunities.

But hard reality suggests that, in the face of astronomical odds against syndicate acceptance, two shots are better than one. So, having started with incredible complexity, we graduated to ultimate simplicity. Our next effort was a panel designed for use on comic pages or sports pages. Its total number of characters: two.

"Paul & Orchez" (an arcane play on "fallen arches" which only a seer could catch) are black and Puerto Rican (respectively and respectfully), a latter-day Mutt and Jeff who jog. In point of fact, that's all they do, in every panel. It's just about as simple a concept as can be imagined--and the basis fot the longest running gag in history.

Actually, we wondered at the beginning if we hadn't restricted ourselves too much. But, once we got rolling, we were amazed at how many gag possibilities that single situation can produce. They're probably endless.

If we hadn't restricted our gag potential, we had restricted our audience too much, according to the syndicates. "Paul & Orchez," though liked, ran straight into a brick wall.

Again it was--prepare yourselves--back to the drawing board.

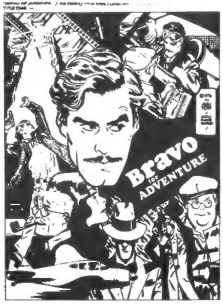
MORE ON THIS GREAT STORY NEXT ISSUE.

ALEX TOTH ART

69-11 (SHOW #4)
"GOOBER and the GHOST-CHASERS"
"IS SHERLOCK HOLMES?"
MODEL SHEET
'GHOST of ANCIENT KING'
'GHOST of ANCIENT MARINER'
©1973 Hanna-Barbera Prods. Inc.
9 SEPT 73
ALEX TOTH
'GHOST of KING' IS ALL WHITE AS ARE OUR OTHER GHOSTS
'GHOST of ANCIENT MARINER'
"LIKE a HUGE GENII RISING from the WATER . . ."
ANIMATE the BOTTOM VAPORY TRAIL. DON'T LEAVE IT STATIC!

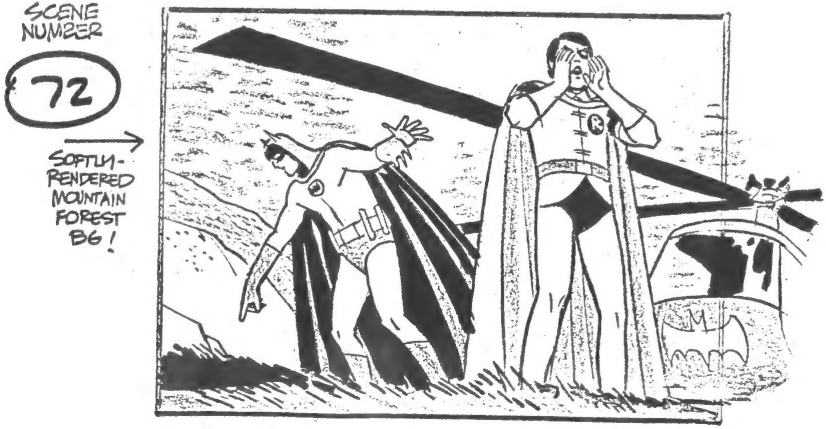
Model sheet © 1973 Hanna-Barbera Productions, Inc.

Editors note: We thought these layout forms would be of interest to our readers. This is a small part of what the new ART OF ALEX TOTH BOOK has in store for his fans. This book is currently being published by Bud Plant. Look for it soon, it's a beauty. Jim Warren has also just published a new Alex Toth story, titled BRAVO FOR ADVENTURE, it can be found in ROOK magazine.



ALEX TOTH ART

11-6 / RESTAGE PAGE 4



Layout restaging form © 1973 Hanna-Barbera Productions, Inc.

71·6 / RESTAGE PAGE 8

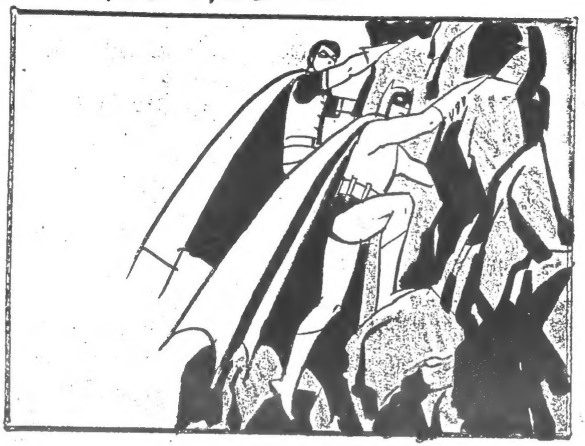
SIMON U.

SCENE NUMBER 119

DUO'S DESCENT DOWN FACE OF CLIFF

LEADING TO LEDGE FAR BELOW

NIGHT SKY B6



ALEX TOTH ART

SCENE NUMBER 120

BATLIGHT AGAINST NIGHT SKY

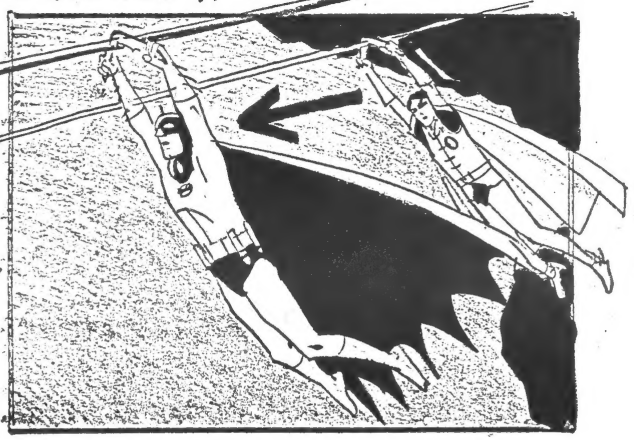
Layout restaging form © 1973 Hanna-Barbera Productions, Inc.

71-6 RESTAGE PAGE 11

SCENE NUMBER 190

DUO'S SLIDE DOWN CABLES USING 'BATARANGS'

NIGHT SKY BG



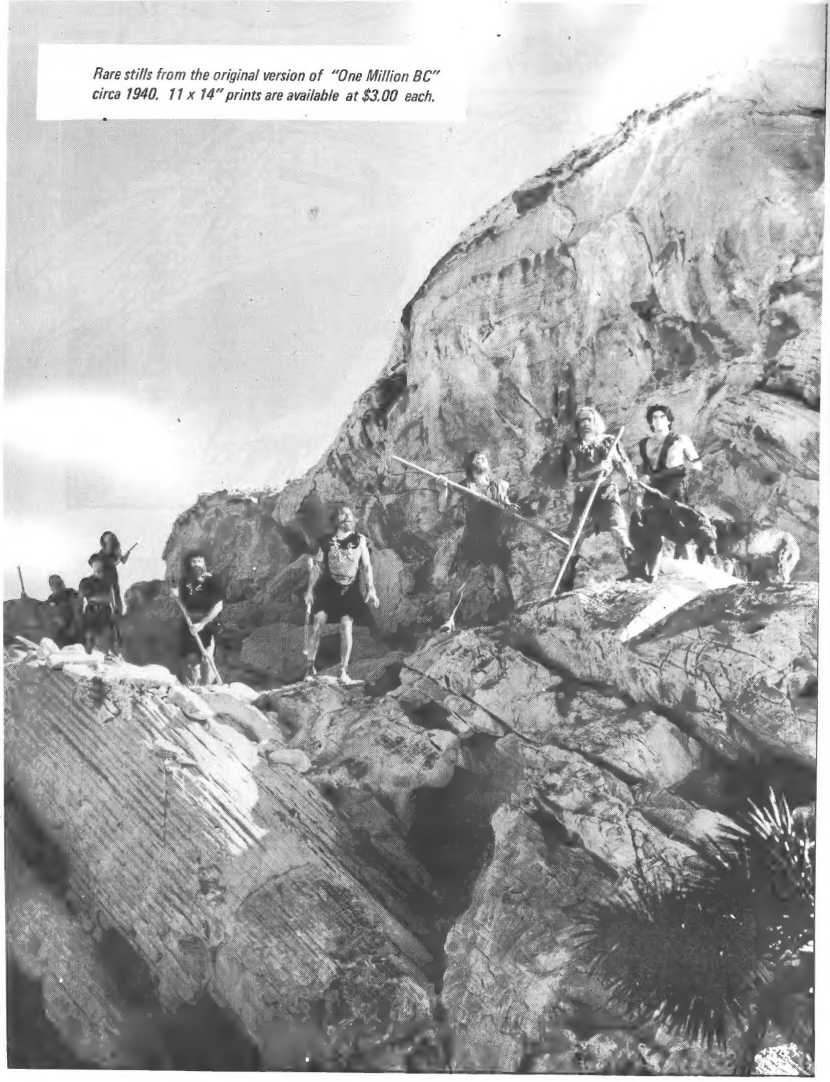
ALEX TOTH ART

SCENE NUMBER 192

DUO USE THEIR 'BAT-COMM-UNICA-TORS!

NIGHT SKY BG

Layout restaging form © 1973 Hanna-Barbera Productions, Inc.



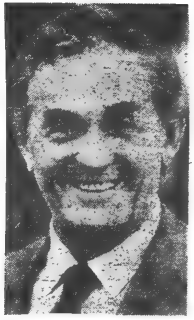
Rare stills from the original version of "One Million BC" circa 1940. 11 x 14" prints are available at $3.00 each.

Stills from the original "One Million BC"

Stills from the original "One Million BC"

30 Years Later, Kirk Alyn Is Still Flying 'Super' High

By John Stanley



KIRK ALYN

IN "Superman — The Movie," which is raking in big coinage at the Northpoint Theater, there is a sequence where the young Man of Steel runs 60 miles an hour on foot, keeping pace with a streamlined passenger train. Two of the incredulous faces pressed against the windows, watching this superhuman feat, belong to Kirk Alyn and Noel Neill.

For the knowledgeable Superman crowd, the presence of Alyn and Neill is a nostalgic "in" joke. They starred together in two Superman serials made by Columbia in the late Forties — Alyn as Superman/Clark Kent, Neill as straight-laced reporter Lois Lane.

Alyn is still flying high 30 years later. He is a popular face where science-fiction fans gather, and he is enjoying some literary popularity from his autobiography "A Job for Superman."

(Alyn will appear with other actors, artists and film-makers from the science-fiction world during the Fantasy Symposium, which will be held Thursday through next Sunday at the San Jose Convention Center.)

Alyn is a charming, gregarious man in his late 50s who loves to talk to people who love to talk about Superman. He has instant recall and is full of ancedotes and trivia about Hollywood in the Forties.

"When the producers of the new Superman movie first talked to me," Alyn said during a recent interview, "they were thinking of me as Superman's father, Jor-El. But then they decided they needed a big star like Marlon Brando to ensure box office success. Then I was considered for the Pa Kent role.But that went to Glenn Ford. So I finally had to settle for the train cameo. At least I was somewhere in the film."

What did Alyn honestly think of the new $40 million version of "Superman?"

"They tried to make Superman more human, so people could better relate to him. But I say if you have him making love to Lois Lane, you really haven't got Superman — just a human being in a suit. I don't think it's faithful to the original comic book concept. Technically, the picture is entertaining and you certainly get your money's worth, but I wish they hadn't made a spoof of Luthor and his sidekick. Those two should have been more sinister, greater foes for Superman to battle.

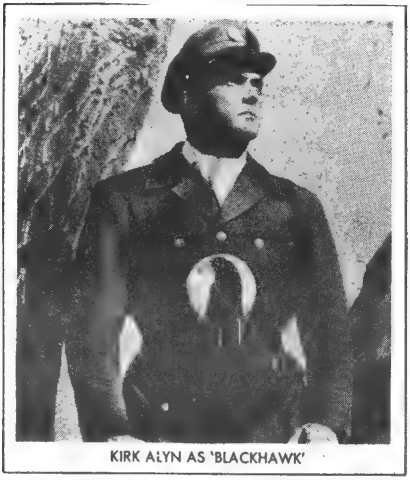
"They spent $40 million — when we made the Columbia serials we spent $285,000 and we had to innovate and improvise because that was the first time anyone had put Superman on film. Also, we wanted it to look as close to the comic strip as possible. Make it look and feel like a man from another planet."

The two serials Alyn made were "Superman" (1948) and "Atom Man vs. Superman" (1950), both directed by the master of the cliffhanger, Spencer Bennett. In the first Carol Forman was "Spider Lady" and in the second Lyle Talbot was Luthor, who plotted to disintegrate mankind with an atomic device.

Alyn recalled the first time he had to "fly." "The special effects department hung me from wires attached to a special breastplate and I spent hours dangling 16 feet off the studio floor, with no support for my legs. When we looked at the footage we could see every wire so we scrapped the whole thing. We went back and did close ups of me leaping on and off platforms, but all the actual flying sequences were animated, just like a cartoon."

S.F. Sunday Examiner & Chronicle

'Superman' of the Forties



KIRK ALYN AS 'BLACKHAWK'

Columbia was so pleased with the first serial the studio decided it could make more money by selling the film to RKO Radio Pictures. RKO played the 15 chapters in their theaters every day of the week on a first-run basis and made a fortune. It was unprecedented for a serial. Then Columbia bought back the rights and played it again at Saturday matinees. In all, the first serial ran until 1956. The sequel was just as successful.

ALYN was born in New Jersey and raised in vaudeville. "I was a hoofer on Broadway," he said. "I did musical comedy, adagio dancing, everything. I worked with Bill 'Bojangles' Robinson, Billy De Wolfe and others who later went into pictures.

"I was burning the candle at both ends when a girl friend invited me to California for a rest. I got into pictures at Republic in a Western called 'Overland Mail Robbery' with Wild Bill Elliott. And I stayed to marry the girl friend, an actress named Virginia O'Brien, and we were together for 14 years.

"Republic wanted to make me into a cowboy star but my agent said no deal. I still did six or seven Westerns at Republic with Roy Rogers and Sunset Carson and I was in one of the worst musicals ever made, 'Pistol Packin' Mama.' "

Alyn's credits during the Forties seem endless, for he worked freelance at all of the studios making low budget and big budget pictures.

In 1948 he was the 125th possibility for the role of Superman. The producers took one look at him and said he looked exactly like the comic book version of Clark Kent. They asked him to take off his shirt. Fifteen minutes later he was signed to a contract. "I was in great physical shape," Alyn recalled, "after all that ballroom and adagio dancing ... and I had been working out with weights every day. I've always been athletic."

"Superman" kept him afloat for several years, but he became so strongly identified with the Man of Steel that he couldn't get other acting jobs. Foolishly, he turned down the TV role that was eventually played by George Reeves, thinking it would only stereotype him further. He realizes now it would have been the perfect capper to his career.

"I did do one other serial at Columbia called 'Blackhawk' and later I bought up the TV rights. But no one would show the serial — our black flying uniforms reminded everyone of Nazis, and finally I lost the rights and made no money at all."

He received no residuals from the phenomenal success of the Superman Columbia serials ("in those days you worked for a flat salary") and he is puzzled why Columbia hasn't re-released the two serials. They have not been shown in more than 20 years.

Jobless in Hollywood in the early Fifties, Alyn fell back on his stage talents and began a new, distinguished career on Broadway. He did three shows with Imogene Coca and many revues and melodramas. He was opposite Ilona Massey in "Angel in Paris," June Havoc in "Strike a Match" and Veronica Lake in "Personal Appearance."

Now Alyn lives quietly in Los Angeles, surrounded by the mementoes of a colorful career: "The nostalgia craze started around 1971 and I've been having fun with it ever since. I enjoy meeting the fans and recalling the old days. It's still a lot of fun and I have no regrets and Superman will always be a part of me."

Basic black takes a back seat

People-pleasing telephones

Superman phone hides receiver in his cape.

WHERE WERE YOU

DECEMBER 7

1941

Editors note;

This feature welcomes articles from all thoes who remember where they were on this famous day of infamy.

WHERE WERE YOU GILL FOX ?

I was resting at my parents home on Long Island when we got the news of the attack. It did not surprise me in the least. The attitude of the U.S. government for the preceding six months had made an attack like Pearl Harbor predictable. I was editor of Quality Comics at the time. Al, I might suggest that here would be a good place to run that incredible prediction story I told you about Lou Fine's "Uncle Sam" story that actually told the attack story of "Pearl" and "Guam" one month before it happened!

Editors note;

On the following page, you will find the splash page of the "Uncle Sam" story illustrated in National Comics #18 dated December, 1941, by Lou Fine.

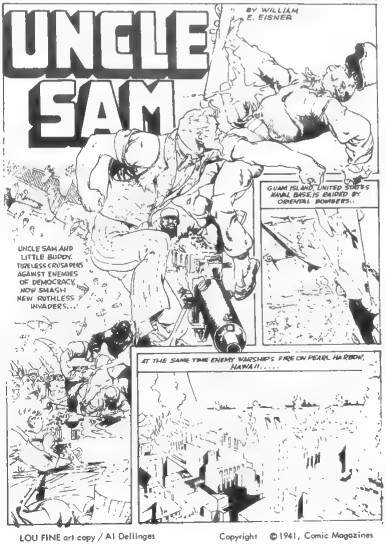
WHERE WERE YOU ALEX TOTH ?

Re 7 Dec. '41, y'know, I cannot recall, exactly, but being Sunday, with six hours twixt Oahu and NYC, my boyhood town, 7:55 am Hawaii time was 1:55 pm, NYC time and the radio news flash didn't give us the poop until the govt cleared it first, so, hell, I might've been at early dinner, or out at a movie, or God knows what- too, am not sure I ever heard of "Pearl" untill that day, like most of us, then-----But I do recall F.D.R.'s stern declaration of war a few days after-- and it hit hard and scary, then! My folks were shocked! War! I was 13 ---my Dad 39, and he'd been caught up in WW 1, as a kid in Hungary----- Wasn't til WW IIs end that they began drafting guys over 34, with mucho kids or not, all married men were going---then, thank God, VE and VJ Days! Times Square was just packed with millions of folks celebrating, and I was celebrating with friends uptown in my local coffeeshop-----I hate crowds !

Editors note; More on this great story from Alex next issue.

Lou Fine, December, 1941

Here is the splash page that Lou illustrated for National Comics some time before the attack by Japan. We recently published a book on the ART OF LOU FINE by Gill Fox and is still available from us at $3.50 p.p.


NATIONAL COMICS
PAGE 1
UNCLE SAM
BY WILLIAM E. EISNER
GUAM ISLAND, UNITED STATES NAVAL BASE IS BOMBED BY CRIMINAL BOMBERS...
UNCLE SAM AND LITTLE BUDDY TIRELESS CRUSADERS AGAINST ENEMIES OF DEMOCRACY NOW SMASH NEW RUTHLESS INVADERS...
AT THE SAME TIME ENEMY WATCHERS FIRE ON PEARL HARBOR, HAWAII....

LOU FINE art copy / Al Dellinges

Copyright ©1941, Comic Magazines

DICK BRIEFER'S ORIGINAL "FRANKENSTEIN" DAILIES FOR SALE AT $85.00 EACH.

These unpublished daily originals can now be purchased directly from the artist.

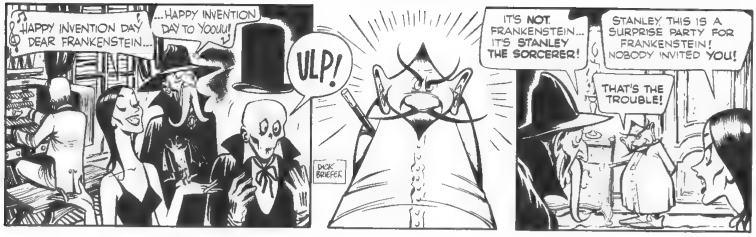
In 1956, Dick Briefer created a humorous "Frankenstein" daily strip for syndication purposes. These strips measure 6 x 21" and can be purchased directly from the artist. There are only 36 strips available, so don't wait too long. These strips have been cataloged in booklet form which you may order for $1.50 each. Currently, several syndicates have shown interest in publishing this material, so you may be able to own an original even before it gets into print. So order the booklet and pick out the strip you want.

Order from;
Al Dellinges, P.O. Box 34158, San Francisco, Ca. 94134

FRANKENSTEIN
23
BY DICK BRIEFER
GYPSY LOU, I'VE GOT A PROBLEM.
LET'S SEE... BLACK'S KING-SIDE PAWNS ARE WEAK...THE QUEEN'S KNIGHT IS ON THE WRONG SQUARE, AND IF BLACK CASTLES HE'LL LOSE HIS ROOK TO WHITE'S FIANCHETTOED BISHOP IN THREE MOVES.
NO, NO! MY PROBLEM IS I LEANED IN BUBBLE-GUM WITH MY ELBOWS AND I'M STUCK!
LET'S PLAY WHILE I BRING YOU UP TO DATE ON A VERY SPECIAL GHOST STORY.

FRANKENSTEIN
24
BY DICK BRIEFER
FRANKENSTEIN, WHEN I HAVE A SEANCE, I CONJURE UP SPOOKS AND GHOSTS...
FIRST MOVE.. HMMM.... P-KB4
MAKE YOUR FIRST MOVE.
WELL, LATELY I'VE BEEN TUNING IN INEXPERIENCED GHOSTS AND THEY'RE BOTCHING UP MY SEANCES AND CUSTOMERS ARE LAUGHING AT ME...
P-K3
HMM.. LET'S SEE... P-KKt4
THESE GHOSTS ARE NEW AT GHOSTING AND HAVE LOTS TO LEARN. NOW HERE'S WHERE YOU COME IN ON THIS GHOST DEAL...
Q-R5 MATE!
I'M IMPROVING! THAT'S THE LONGEST I'VE HELD OUT!
DICK BRIEFER

FRANKENSTEIN 4 BY DICK BRIEFER


HAPPY INVENTION DAY DEAR FRANKENSTEIN...
...HAPPY INVENTION DAY TO YOOUU!
ULP!
DICK BRIEFER
IT'S NOT FRANKENSTEIN... IT'S STANLEY THE SORCERER!
STANLEY THIS IS A SURPRISE PARTY FOR FRANKENSTEIN! NOBODY INVITED YOU!
THAT'S THE TROUBLE!

FRANKENSTEIN 5 BY DICK BRIEFER

LOUIS THE BAKER TOLD ME ALL ABOUT THE CAKE YOU GOT... AND ALL ABOUT THE PARTY YOU'RE GIVING FRANKENSTEIN.
THAT LOUIS CAN NEVER KEEP HIS BIG MOUTH SHUT. I WON'T EVEN BUY A PIECE OF DANISH FROM HIM AFTER THIS!
NICE SPREAD YOU HAVE... BUT I DON'T SEE ANY PLACE-CARDS.
WE DON'T NEED PLACE-CARDS TO SHOW YOU'RE NOT INVITED, STANLEY THE SORCERER!
HHMM...
DICK BRIEFER

FRANKENSTEIN 6 BY DICK BRIEFER

BECAUSE I WASN'T INVITED TO FRANKENSTEIN'S PARTY, I WILL NOW DO SOMETHING DRASTIC TO ALL OF YOU!
AW, COME ON, STANLEY THE SORCERER! YOU AND YOUR BAD MAGIC! YOU CAN'T EVEN FORCE A CARD!
I WILL CHANGE YOU ALL INTO LITTLE COOKIES! PRESTO... CHANGE-O!
DICK BRIEFER
WELL I'LL BE...
DARNED IF IT D'N'T WORK AT THAT!!

FRANKENSTEIN 31 BY DICK BRIEFER

AHEM! THE CLASS WILL COME TO ORDER
NOW THEN... YOU ARE ALL NEW GHOSTS AND THERE ARE CERTAIN MANNERISMS OF GHOSTHOOD YOU DON'T GRASP... WALTER IS AFRAID OF PEOPLE AND WEIRD SOUNDS. MERTON IS COLD AND HAS TO WEAR A BLANKET. JEROME IS ST-- ROCK AND ROLLING.
DICK BRIEFER
--NO, GIBO IS FAR TOO--ER-- ATTRACTIVE FOR A GHOST. I'M HERE TO RID YOU OF THESE EARTHLY ENCUMBERS. NOW, I'LL TAKE BOTH ORDINARY BRINGS-- GROUP NOT YES--

FRANKENSTEIN 32 BY DICK BRIEFER

ALL GHOSTS GIVE LOW MOANS AND EERIE SHRIEKS. JEROME, GIVE OUT A GOOD LOW MOAN OR EERIE SHRIEK.
THE BEST YE GO MAN!
AHEM
GO MAN GO!
NO, NO! HERE.. WHAT'S YOUR NAME? CAN YOU SHOW JEROME WHAT A GOOD LOW MOAN OR EERIE SHRIEK IS?
ER-MY NAME IS HUBERT.. YES.. (SIGH).. AT LEAST I CAN DO THAT.
DICK BRIEFER
EEEEYYOOORAHH
-ERE GOES WALTER... SCARED STIFF!

FRANKENSTEIN 33 BY DICK BRIEFER

POOR WALTER.. DON'T WORRY.. BY THE TIME GRADUATION COMES ALONG YOU'LL BE A FULL-FLEDGED GHOST!
LET'S GO ON. ALL GHOSTS MUST PASS THROUGH SOLID WALLS. IT'S REALLY EASY. RUSH RIGHT UP TO THE WALL, CONCENTRATE HARD, AND IMAGINE YOU'RE ON THE OTHER SIDE. BEFORE YOU KNOW IT, YOU'RE THERE!
--NE UP AND LET'S GO!
POOR HUBERT... IT'S SMALL WONDER HE CHOSE TO BE LAST ON LINE!
DICK BRIEFER

FRANKENSTEIN 34 BY DICK BRIEFER

JEROME, YOU'RE FIRST TO GO THROUGH THE WALL!
JUST IMAGINE IT ISN'T THERE AND YOU'LL FIND YOURSELF ON THE OTHER SIDE.
HERE I GO! WATCH ME, CATS!
I DID IT! I DID IT!
YOU DID, BUT YOUR GUITAR DIDN'T! THE GUITAR WILL HAVE TO GO!
DICK BRIEFER

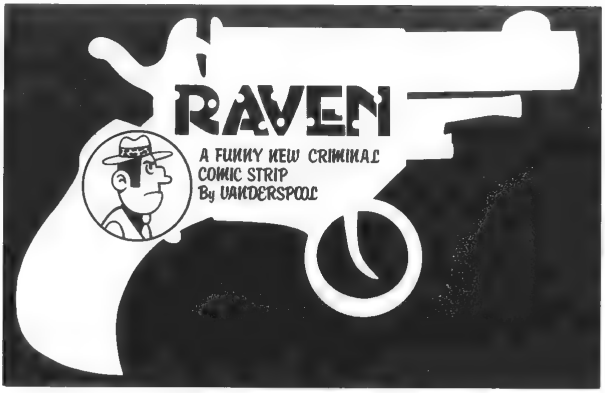
FRANKENSTEIN 35 BY DICK BRIEFER

GOOD! YOU ALL PASS THE TEST OF PASSING THROUGH SOLID WALLS.
YOU MISSED HUBERT... HE NEEDS THIS LESSON MORE THAN ANY OF US!
BUT... BUT...
COME ON, HUBERT. YOU CAN DO IT IF YOU TRY!
I DON'T KNOW YOUR TROUBLE YET HUBERT BUT I WILL. BUT NOW LET ME SEE YOU PASS THROUGH THE WALL LIKE THE OTHERS DID.
BUT... THAT IS... I MEAN...
OH, THIS IS AWFUL!
YOU'RE TELLING ME!
DICK BRIEFER

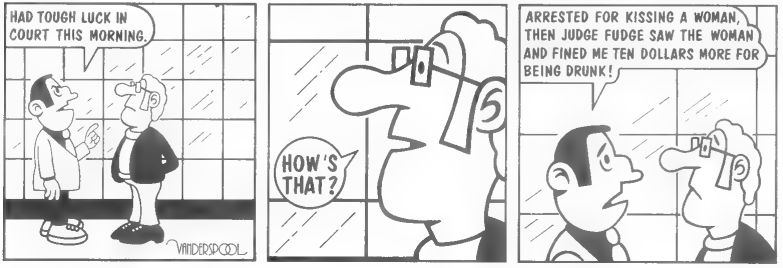
FRANKENSTEIN 36 BY DICK BRIEFER

HERE I GO!
OH, THIS IS TERRIBLE!
I JUST CAN'T WATCH!
ALL I CAN SAY IS POOR HUBERT!
NICE FORM SO FAR...
CRASH
THAT'S MY TROUBLE, SIR... I'M A SOLID GHOST!
DICK BRIEFER

Who says Holland doesn't have any funny men,
well we found one, Cartoonist illustrator KLAAS VANDERSPOEL



RAVEN *Klaas Vanderspoel*


HAD TOUGH LUCK IN COURT THIS MORNING.
VANDERSPOEL
HOW'S THAT?
ARRESTED FOR KISSING A WOMAN, THEN JUDGE FUDGE SAW THE WOMAN AND FINED ME TEN DOLLARS MORE FOR BEING DRUNK!

KLAAS VANDERSPOOL CARTOONIST
Henri Dunantlaan 81
9728 HC Groningen Holland

SYNDICATE
WANTED
FOR:

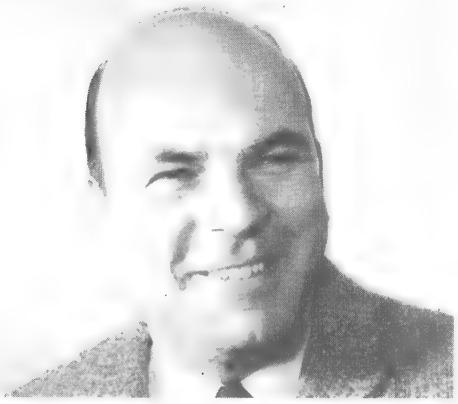
RAVEN

A
FUNNY
BRANDNEW
CRIMINAL
COMIC
STRIP

RAVEN KLAAS VANDERSPOEL

RAVEN KLAAS VANDERSPOEL

MARIO DeMARCO



WESTERN ACES
BY MARIO DE MARCO
BOB STEELE
FILM WORK TO BOB ISN'T WORK TO HIM IT IS A FORM OF RELAXATION BECAUSE HE HAS JOYS HARD-RIDING, FIST-FIGHTS! HE WAS INTER-SCHOLASTIC MIDDLE-WEIGHT CHAMP AT SCHOOL AND TACKLING OF VILLIANS (HE HAD AN UNUSUAL SCHOOL BRIPIRON RECORD)!
AT SCHOOL HE WAS A FOUR LETTER ATHLETE IN FOOT-BALL, BASEBALL, BASKETBALL, SWIMMING HE WAS AN ICE MAN, LIFE GUARD AN ALSO A ROWER

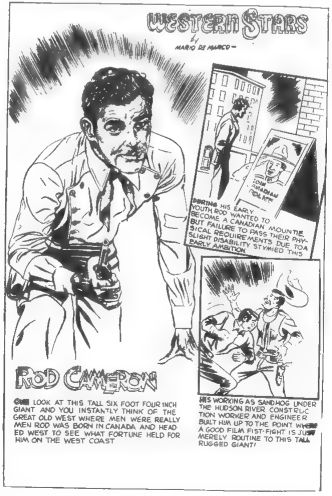
illustrator

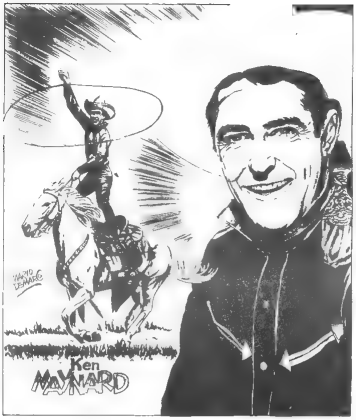
Mario grew up with several Irish kids who molded his life into what it is today. He partisipated in sports, and was exceptionally good in football, baseball and boxing. He learned a lot from an Irish friend, Ray Houlihan, who drew for DC Comics back in the early forties and later became a big time illustrator.

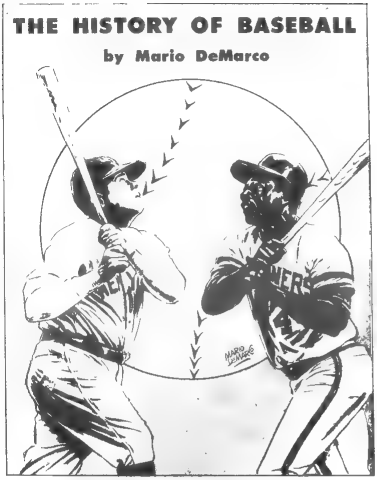
While in high school, Mario and his friend made up a few comic book strips and hitched hiked to New York in an attempt to get thier work published. It was there that they met Willard Mullin, who liked his sports work and sent him to Street & Smith Publishers. They liked his "Remember When" pages, and it became a regular feature in "Sport" comics.

Uncle Sam had plans for Mario and before long he ended up in the Combat Engineers - my top kick being Warren Spahn.

"I saw him pitch two no - hitters for the team - one over seas against "The Whip"- Ewell Blackwell."


WESTERN STARS
MARIO DE MARCO
ROD CAMERON
LOOK AT THIS TALL SIX FOOT FOUR INCH GIANT AND YOU INSTANTLY THINK OF THE GREAT OLD WEST WHERE MEN WERE REALLY MEN! ROD WAS BORN IN CANADA, AND HEAD ED WEST TO SEE WHAT FORTUNE HELD FOR HIM ON THE WEST COAST
HE'S WORKING AS SANDHOG UNDER THE HUDSON RIVER CONSTRUC-TION WORKER AND ENGINEER BUILT HIM UP TO THE POINT WHERE A GOOD FILM FIST-FIGHT IS JUST MERELY ROUTINE TO THIS TALL RUGGED GIANT!





After the war, he resumed work for the pulps - Fiction House, Popular Pub., Columbia Pub. and Ziff Davis Pub. Later worked for Charlton Comics doing a variety of strips for Tim McCoy Comics, Sunset Carr-Comics, Cowboy Western Comics, Dan'l Boone Comics and Treasure Chest Comics.

He has also worked in a variety of newspapers and magazines, from religion illustrations to publishing a western book, in fact, two western books. Tom Mix "Yours Truly", and the other being "Photostory of Buck Jones". His latest is "Ken Maynard, The Fiddling Buckaroo".

Mario has also done a series of features for the Navy Times , including "Highest in Honor", "Skipper in the Spotlight", " "Sports" and more currently, "Ship in the Spotlight". Mario has been with the Times for 29 years and shares the honor of being one of two of the original members with editorial cartoonist John Stampone.

Murphy Anderson's STAR PIRATE from Planet Comics #35

STAR PIRATE
BY LEN DODSON
STAR, THIS IS CRAZY-FANTASTIC! TRYING TO KIDNAP THE HEAD OF A MINING INDUSTRY, THE MOST CLOSELY GUARDED MAN ALIVE!
YEAH, BUT WITH THE PRICE TAG ON MY HEAD, I COULDN'T GO TO HIS OFFICE, SO I'M BRINGING HIM TO MINE!
BUT HOW? I SUPPOSE.
SHH. GUARDS AHEAD!
SOUND THE ALARM— OHH!
ONE LITTLE GAS PELLET..
SHOULD DO THE TRICK!
ALL RIGHT, STAR SO FAR SO GOOD. BUT HOW'RE YOU GOING TO PASS THE INNER GUARDS?
AHH. THAT'S WHERE THESE BOOTS COME IN. YOU DO YOUR PART... I'LL PRESS THE BUTTON AND GO OVER THE WALL!

Copyright © 1978 Fiction House Magazines

Editors note;

Murphy Anderson's work on "Star Pirate" can be found in issues of Planet Comics # 33 thru #38, 40, 41 thru 51. Issue #68 reprints #39 and issue #70 reprints #41.

Other artists who worked on this feature include Keller, Celardo, Kubert, Leonard Starr, Whitman, Risenberger, Appel, Isip and George Tuska. Future issues of NEAR MINT will contain more art and info on this subject.

FIRST TO SCALE THE LEDGE..
...AND HOP TO THIS PARAPET..
I'M PAST THE INNER GUARDS, BUT THERE'S ANOTHER HURDLE! AND I ONLY BROUGHT ONE PELLET!
BUT MAYBE THIS BOOT'LL HELP ME OUT!
WHAT'S THAT?
PLOP
A BOOT! NOW WHERE'D THAT COME FROM?
AHH, THE BOOT HEEL'S FACING HIM. ONE TOUCH OF THE ACTIVATOR BUTTON...
OOF!
2

SORT OF KNOCKS YOUR WIND OUT, EH?
BUT I'VE GOT AN APPOINTMENT WITH SENATOR BRAXON. MOST URGENT!
WHILE, INSIDE THE PENTHOUSE...
SORRY, MY DEAR, BUT BUSINESS CALLS. I WON'T BE LONG.
BUSINESS, BAH! I PAY MY UNDERLINGS WELL, WHY CAN'T THEY MANAGE ALL MY AFFAIRS?
SATURN OUTPOST THREE, HURRY!
AYE, AYE, SENATOR, ON WHITE OR RYE?
WHY YOU INSOLENT PUP! OHH! YOU'RE NOT MY PILOT--! YOU'RE...
THAT'S RIGHT, I'M STAR PIRATE, AND WE'RE GOING ON A LITTLE TRIP ... BRING HER IN CLOSE, O.K.?
3

A QUICK TRANSFER..
SCOUNDREL — THIEF! W-WHAT'S THE MEANING OF THIS?
IT'S ABOUT TIME YOU SEE THE WORKING CONDITIONS ON ORION. PUT ON THESE CLOTHES!
PRISON CLOTHES! I'LL HAVE YOUR HIDE FOR THIS INSULT! AND I'LL HAVE YOU KNOW MY SECRETARY MANAGES ORION VERY SATISFACTORILY!
WE'LL SEE, SENATOR- I'LL LET YOU BE THE JUDGE.
LATER, AS GURA HOVERS OVER ORION..
LAST STOP- OUT WITH YOU!
HELP-HELP! I HAVEN'T GOT A CHUTE!
BUT I HAVE!
DON'T WORRY SENATOR THE WORST IS YET TO COME!
AHEAD..
LOOK! TWO PRISONERS! THEY MUST HAVE ESCAPED AFTER THEM!
INSTANTLY..
LET ME GO! STOP IT IN THE NAME OF THIS PLANET!
TAKE IT EASY! THAT'S MY PLAN! I CAN ALWAYS USE THE BOOT!

COME BACK HERE!
NO-NO, I'LL ESCAPE- I'LL HAVE YOU PUNISHED FOR THIS!
INSTANTLY THE CENTAUR GUARD WHIRLS HIS BOLO...
YOU FOOL- NO ONE ESCAPES FROM ORION!
THEN, TO THE MINES...
WELL, WHAT DO YOU SAY NOW- DO YOU STILL THINK THIS PLANET IS WELL RUN?
I-I DON'T KNOW, BUT I DO KNOW I CAN'T STAND THIS BROILING SUN MUCH LONGER!
MANY HOURS LATER...
THE BELL-THAT MEANS OUR DAILY MEAL'S COMING UP
THANK HEAVENS- MY BACK'S KILLING ME!
WHY, THIS IS A FILTHY HOLE. NOTHING BUT DIRT AND SCUM!
YOU'RE BEGINNING TO GET THE IDEA, EH SENATOR?
HMMPH... BUT WHY DON'T THEY COMPLAIN OR QUIT? AND WHY DON'T YOU EAT YOUR FOOD, ATROCIOUS AS IT IS?
ONE ANSWER TO BOTH THOSE QUESTIONS. AFTER YOU'VE EATEN THIS FOOD FOR THREE DAYS, YOU NEVER WANT TO LEAVE!
UGH!
5

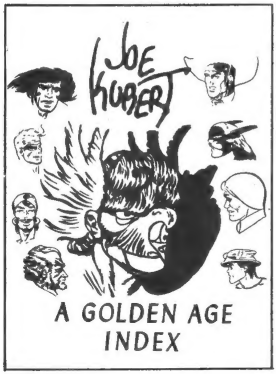
LATER, IN THE COURTYARD...
I'LL TAKE THIS UP WITH MY MANAGERS, IF YOU'LL GET ME OUT OF HERE!
FAIR ENOUGH, BUT TO MAKE SURE, WE'LL WORK ONE MORE DAY.
I-I COULDN'T S'TAND IT.!
OHH, - THERE'S NO GUARD ABOUT AND NO GATE. I'LL ESCAPE TO THE OTHER SIDE OF THE PLANET.
SUDDENLY...
COME BACK HERE- YOU'LL BE KILLED!
LET GO- LET GO!
YOU FOOL - WHY DO YOU THINK THERE AREN'T ANY GUARDS ABOUT?
BECAUSE INVISIBLE RAYS RUN BETWEEN THOSE POLES! WATCH WHAT HAPPENS TO MY HELMET!
YOU SEE? .. DESTROYED COMPLETELY! BUT SINCE YOU'RE SO ANXIOUS TO SEE THE DARK SIDE OF THE PLANET, I WON'T DISAPPOINT YOU. HOLD ON. MY BOOTS'LL TAKE US OVER THE PARALYZER RAYS!
6

THERE, WE'RE OVER!
MOST FANTASTIC THING I'VE EVER SEEN!
PERPETUAL DARKNESS ON THIS SIDE, SENATOR. I STOLE THIS LIGHT SO YOU CAN VIEW SOME OF THE SCENERY.
FLASH IT OVER THIS WAY I SAW SOMETHING MOVING!
CAREFUL, IT'S A KANGARAN!
OHH!
MY HEART! I-IVE GOT TO SIT DOWN AND GET MY BREATH!
GET UP- QUICK!
YOU'RE SITTING ON A DEADLY LIZARD!
SUDDENLY...
LOOK, THERE, THEY ARE!
HURRY, USE THE ELECTRO-MAGNO BOLOS!
7

STAR! WHERE ARE YOU- HELP ME!
I CAN'T ESCAPE - STAR- STAR!
GURA, NO TIME TO WASTE - PARALYZER RAYS ARE THE ORDER OF THE DAY!... I'LL PITCH IN FROM THE FLANK!
AND LANCING FROM ABOVE...
LATER, SAFELY ABOARD STAR'S SHIP
YOU'RE TAKING ME BACK, YOU SAY?..YOU'RE MAKING NO DEMANDS?
THAT'S RIGHT, SENATOR..LET YOUR CONSCIENCE BE YOUR GUIDE.
THE NEXT DAY...
REMEMBER, GURA? YOU SAID IT WAS IMPOSSIBLE - FANTASTIC.. BUT LOOK AT THAT TELECAST!
CONDITIONS ON ORION FOUND CRIMINAL. SENATOR BRAION PROPOSES IMMEDIATE RELIEF.

•THE NEW STAR PIRATE IN EACH ISSUE OF PLANET COMICS•

THE GOLDEN AGE ART OF
JOE KUBERT



AL DELLINGES

ILLUSTRATED ORIGINAL ART CATALOG

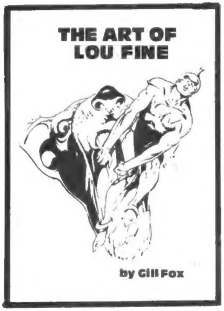
FEATURING THE WORKS OF

ALEX TOTH

THE ART OF GILL FOX

THE ART OF GILL FOX
GILL FOX
...AND THE 47 YEAR LOVE AFFAIR WITH CARTOONING!
TEXTILE HIGH SCHOOL PAPER...
MAX FLEISCHER ANIMATION STUDIO...
HARRY CHESLER SHOP...
QUALITY COMICS GROUP...
EUROPEON 'STARS AND STRIPES'... JOHNSTONE AND CUSHING STUDIO... NEW YORK HERALD TRIBUNE SYND.... GENERAL FEATURES SYND. ...RESIDENT PHYSICIAN' AND 'MEDICAL TIMES' MEDICAL JOURNALS... HEARST'S 'AMERICAN WEEKLY' MAGAZINE... NEW YORK SUNDAY NEWS... NEWSPAPER ENTERPRISE ASSOC. WITH 'SIDE GLANCES'!

THE ART OF LOU FINE



AL DELLINGES ILLUSTRATED ORIGINAL ART CATALOG

Featuring the art of ALEX TOTH, art from JERRY BAILS collection and AL DELLINGES redrawn art work used in his publications, FREE, when you buy any of the other books in this ad, or send $1.50 if you just want the catalog.

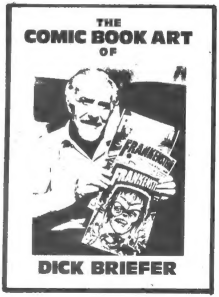
JOE KUBERT GOLDEN AGE INDEX $7.50 post paid, features 120 pages of his best golden age work plus a great interview with Joe dealing with his work on comics during this period.

THE ART OF GILL FOX $3.50 postpaid, Great Reading, THE ART OF LOU FINE and THE COMIC BOOK ART OF DICK BRIEFER, both available at $3.50 each postpaid.

Other books still available at $3.50 each, postpaid, KUBERT GOES TO WAR, THE BOOK OF PLANET COMICS COVERS, THE BOOK OF JUMBO COMICS COVERS, THE HORROR MOVIE AD BOOK and THE FICTION HOUSE INDEX.

order from Al Dellinges, P.O. Box 34158, San Francisco, Ca. 94134

THE ART OF DICK BRIEFER



BOOKS FOR COLLECTORS FROM

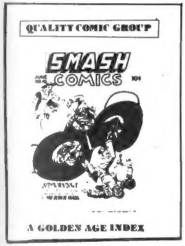
Al Dellinges

Frank Thorne $3.50 P.P.

Kubert Index $7.50 P.P.

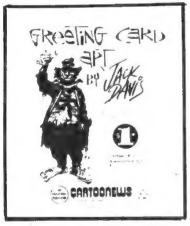
Joe Kubert II, G.A. $3.50 P.P.

Alex Toth $3.50 P.P.



Quality Group Index $3.50

Horror Movie Ad Book $3.00



Jack Davis $1.50 P.P.

Planet Comics Stories $3.50

Jumbo Comics Covers $3.50

Planet Comics Covers $3.50

A GOLDEN AGE INDEX

Bob Powell $3.50 P.P.

A GOLDEN AGE INDEX

Fiction House Index $3.50 P.P.

Order from.....AL DELLINGES, P.O. Box 34158, San Francisco, California. 94134

NEAR MINT

A FANZINE FOR STUDENTS FANS PROS No. 1
COMIC BOOKS OLD MOVIES ART

$3

FRANKENSTEIN BY DICK BRIEFER